CATALOGUE

OF A

COLLECTION OF PRINTS

FROM

MRS. FRANK HARTLEY

AND

ESTATE OF JOSEPH F. DALY

of New York City

AND FROM OTHER OWNERS

INCLUDING A REMARKABLE COLLECTION OF COLORED MEZZOTINTS BY S. ARLENT EDWARDS IN SUPERB CONDITION, AND FINE EXAMPLES OF THE WORK OF BRACQUEMOND, CANALETTO, CAMERON, HADEN, HAIG, MERYON, AND MANY OTHER ARTISTS, AND A FEW

AMERICAN VIEWS

CONSIGNED FOR THE BENEFIT OF THE

CANADIAN RED CROSS

TO BE SOLD

THURSDAY AND FRIDAY EVENINGS

FEBRUARY 1 AND 2, 1917

AT 8:15 O'CLOCK

On Public Exhibition from Saturday, January 20th

THE ANDERSON GALLERIES

MADISON AVENUE AT FORTIETH STREET

NEW YORK

135

CONDITIONS OF SALE

1. All bids to be PER LOT as numbered in the Catalogue.

2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be resold immediately.

4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which The Anderson Galleries, Incorporated, will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.

5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.

6. All lots will be exposed for public exhibition in The Anderson Galleries before the date of sale, for examination by intending purchasers, and The Anderson Galleries, Incorporated, will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, WITHOUT RECOURSE. But upon receiving before the date of sale, expert opinion in writing that any lot is not as represented, The Anderson Galleries, Incorporated, will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.

7. TERMS CASH. Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be resold by either private or public sale at such time as The Anderson Galleries, Incorporated, shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of The Anderson Galleries, Incorporated, to enforce the contract with the buyer, without such re-sale.

8. BIDS. We make no charge for executing orders for our customers and use all bids competitively, buying at the lowest price permitted by other bids.

9. The Anderson Galleries, Incorporated, will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

Priced Copy of this Catalogue may be secured for $1.00.

The Anderson Galleries

INCORPORATED

MADISON AVENUE AT FORTIETH STREET, NEW YORK.

TELEPHONE, MURRAY HILL, 7680

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN.

COLLECTION OF PRINTS

FROM

MRS. FRANK HARTLEY

ESTATE OF JOSEPH F. DALY

AND OTHER OWNERS

FIRST SESSION

Thursday Evening, February 1, 1917, at 8:15 o'clock

Lots 1 to 246

FROM VARIOUS CONSIGNORS

ANDREW AFFLECK

1 COVER FOR THE VENICE SET.
Painter-etching. Signed proof.

GEORGE C. AID

2 MOULIN A MECHELN.
Painter-etching. Signed proof. Framed.

PAUL ALLAIS

3 THE FAVORITE.
Engraving, after Douglas. Artist's proof on India paper. Signed by both artists. Framed.

4 JERSEYS.
Engraving, after Douglas. Artist's proof on India paper. Signed by both artists. Framed.

AMERICAN VIEWS

5 MISCELLANEOUS. Views of America. (20).

6 MISCELLANEOUS. Views in America, Switzerland and Rome. (71).

PIETRO ANDERLONI

7 MOSES AT THE WELL, DEFENDING THE DAUGHTER OF JETHRO.
Engraving, after Poussin. Apell No. 1. Framed.

8 ADORATION OF THE ANGELS.
Engraving, after Titian.

MOSES DEFENDING THE DAUGHTERS OF JETHRO. Engraving, after Poussin.
Both from the S. P. Tatum collection. (2).

9 THE WOMAN TAKEN IN ADULTERY.
Engraving, after Titian. Apell No. 12. Framed. From the S. P. Tatum collection.

10 HELIODORUS DRIVEN FROM THE TEMPLE. THE DEFEAT OF ATTILA.
Line engravings, after Raphael. Proof with one line of the inscription in open letters. With full margins. From the S. P. Tatum collection. (2).

STANLEY ANDERSON

11 PLACE DE L'ETAPE AU VIN, CHARTERS.
Painter-etching. Signed artist's proof. Framed.

THOMAS J. APPLETON

12 LOVE'S BARRIER.
Engraving, after Hardy. Artist's proof on India paper. Signed by both artists.

ADOLPHE APPIAN

13 MARAIS DE LA BURBANCHE.
Painter-etching. Cadart's printing.

AU VAL MOREY (AIN).
Painter-etching. Fine early proof. (2).

14 LISIERE DE BOIS.
Painter-etching. Signed remarque proof on Japan paper. Only 100 copies printed and plate destroyed. 4to. Rare.

15 PLAGE DE COLLIOURE. 1882.
Painter-etching. Splendid early proof before all letters, on Japan paper.

16 UN SOIR, CABANES DE PECHEURS, and others.
Painter-etchings. (5).

17 UN SOIR, and two others.
Painter-etchings. (3).

18 THE WINE PRESS, BEFORE THE RAIN, ENVIRONS DE RIX, and AUX ENVIRONS DE MENTON.
Painter-etchings. (4).

T. ATKINSON

19 THE PRIZE CALF.
Engraving, after Landseer. Artist's proof on India paper. Framed.

AUTOGRAPH

20 AUTOGRAPH AND PORTRAIT OF E. BURTON HOLMES.
Framed.

OTTO H. BACHER

21 VENICE: THE RIALTO.
Painter-etching. Signed artist's proof on India paper. 8vo.

LUDOLF BAKHUYZEN

22 MARINE VIEWS.
Set of 10 painter-etchings and title page. Bartsch No. 1-10. Fine impressions in perfect condition. (11).

FRANCESCO BARTOLOZZI

23 PORTRAIT OF LEONARDO DA VINCI, AND TWO OTHER HEADS.
Stipple engravings, after Leonardo da Vinci. Tuer Nos. 677, 681, 682. (3).

24 MADONNA AND FIVE OTHERS.
Stipple engravings, after Leonardo da Vinci. Tuer Nos. 680, 684, 685, 686, 687 and 688. (6).

25 PORTRAIT OF ANNIBAL CARRACCI AND TWO OTHER HEADS.
Engravings, after Carracci. Tuer Nos. 689, 693, 1196. With a Study for a Head engraved by I. Stephanoff, after Carracci. (4).

26 AN OLD MAN'S HEAD AND TWO OTHER HEADS.
Engravings, after Carracci. Tuer Nos. 691, 695, 696. (3).

27 ECCE HOMO. 1802.
Stipple, after Guido Reni. Tuer No. 1995. Printed in colors. (A tear in the upper part). Framed.

H. W. BATLEY

28 ELLEN TERRY AND HENRY IRVING IN "FAUST."
Mezzotint. Together with a photograph of Sir Galahad, after Watts. Both framed. (2).

EUGENE BEJOT

29 ST. MALO.
Painter-etching. Signed proof. Framed.

30 AT ZAANDAM.
Painter-etching. Signed proof. Framed.

W. M. BERGER

31 FANCIES.
Original sketch in pen and ink. Signed Berger.

EUGENE BIGOT

32 JAPANESE STREET VENDERS.
Painter-etchings. (5).

BOOKPLATES

33 MISCELLANEOUS OLD BOOKPLATES.
Chiefly French and German. (8).

34 MISCELLANEOUS MODERN BOOKPLATES.
Chiefly German, Belgian and Swiss. (39).

AUGUSTE BOULARD

35 A GAME OF PICQUET.
Etching, after E. Meissonier. Artist's proof on vellum. Signed by both artists. Framed.

ACHLLE CLEMENT BERVIC

36 LOUIS XVI.
Engraving, after Callet. Apell No. 10. Colored. Framed.

FELIX BRACQUEMOND

37 LE CANARD (Wild Duck).
Painter-etching. Beraldi No. 116. Fine proof on India paper. 4to.

38 THE HARE, A MISTY MORNING.
Painter-etching. 8vo.

39 MISCELLANEOUS ETCHINGS.
Including Les Taupes, and Hare, a Misty Morning. (4).

40 PAYSAGE.
Etching, after Corot. Proof before the title. With three other etchings by the same. (4).

FRANK BRANGWYN

41 SOUTH KENSINGTON MUSEUM, LONDON (Scaffolding).
Painter-etching. Proof on Holland paper. 8vo. Unsigned.

42 VALENTRE BRIDGE AT CAHORS, FRANCE.
Painter-etching. Proof on Holland paper. 4to. Unsigned.

J. ALPHEGE BREWER

43 LA CATHEDRALE DE STE. GUDULE, BRUSSELS.
Painter-etching. Signed artist's proofs, printed in colors. Framed.

44 THE ROSE WINDOW, RHEIMS CATHEDRAL.
Painter-etching. Printed in colors. Signed artist's proof. Framed.

45 WEST FRONT, RHEIMS CATHEDRAL.
Painter-etching. Printed in colors. Signed artist's proof. Framed.

FELIX BUHOT

46 LE FETE NATIONALE AU BOULEVARD CLICHY, LE PRINTEMPS.
Painter-etchings. (2).

47 LE 20 MARS AU PALAIS DES CHAMPS ELYSEES.
Painter-etching. On Holland paper, mounted. 4to. Scarce.

FRED V. BURRIDGE

48 CALLE DI MEZZO (Italy). 1894.
Painter-etching. Proof on laid paper. 8vo.

ALEXANDRE CALAME

49 LANDSCAPES.
Painter-etchings. Proofs before letters. (2).

50 SITES VARIES DE PAYSAGES.
Painter-lithographs. Nos. 10, 13, 14 and 19. (4).

DAVID YOUNG CAMERON

51 THE UPPER GREEN, CHARTERHOUSE. 1895.
Painter-etching. Rinder No. 241. Proof on vellum paper.

52 DISTANT VIEW OF WINCHESTER AND ST. CROSS. 1902.
Painter-etching. Rinder No. 336. Proof on Wrigley paper.

53 THE ITCHEN, NEAR WINCHESTER. 1902.
Painter-etching. Rinder No. 337. Proof on Japan paper.

54 BEAUFORT'S TOWER, ST. CROSS. 1902.
Painter-etching. Rinder No. 342. Proof on Wrigley paper.

55 A NORMAN VILLAGE.

Painter-etching. Rinder No. 359. Proof on Wrigley paper.

11 50

"But there are still several plates which we should advise collectors to seek: Johannes Darius, Dieppe, Castle, Little Devil of Florence, A Norman Village, and the Smithy."—M. C. Salaman Print-Collector's Handbook.

ANTONIO CANALETTO

3- 56 A VILLAGE ON THE BRENTA.

Painter-etching. Des Vesmes No. 9. Fair impression.

3 50 57 LA MAISON A L'INSCRIPTION, LA MAISON AU PERESTYLE DE SIX COLONNES.

Painter-etchings. De Vesmes 12 and 13. Second state after the plate had been cut in two. (2).

10- 58 LE TOMBEAU D'UN EVEQUE.

Painter-etching. De Vesmes No. 14. Only one state. Fine impression in perfect condition.

10- 59 MARKET ON THE PIAZETTA.

Painter-etching. De Vesmes No. 17. Third state. Fine impression in perfect condition.

13- 60 LE PAYSAGE ALPESTRE.

Painter-etching. De Vesmes No. 19. Only state. Fine impression in perfect condition.

11- 61 LANDSCAPE WITH EQUESTRIAN FIGURE.

Painter-etching. De Vesmes No. 20. Only one state. Fine impression in perfect condition.

17- 62 THE RUINED GATEWAY.

Painter-etching. De Vesmes No. 25. Fine early proof before the number.

63 LA FEMME PUISANT DE L'EAU SOUS UNE ARCADE.
Painter-etching. De Vesmes No. 26. Only one state. Fine impression with full margin. Slight tear at the left.

64 DIVERS FRAGMENTS DE SCULPTURE.
Painter-etching. De Vesmes No. 29. Only one state. Fine impression with ample margins. Creased. Nos. 14 and 29 are originally part of one plate, though no proofs in this state are known.

65 PETIT MONUMENT SOUS UN ARBRE.
Painter-etching. De Vesmes No. 30. Only one state. Fine impression in perfect condition.

66 LE CHAR PASSANT SUR UN PONT.
Painter-etching. De Vesmes No. 31. Only one state. Fine impression in perfect condition. Nos. 30 and 31. Were originally part of one plate, though no proofs in this state are known.

CARMONA

67 BARTOLOME ESTEBAN MURILLO.
Engraving, after Maea. Fine impression in perfect condition. From the Nahl and Seeligman collections.

EUGENE ANDRE CHAMPOLOLLION

68 LE MENUET.
Etching, after G. Jacquet. Beraldi No. 7. Remarque proof on vellum. Signed by both artists. Framed.
To this etching was awarded the first-class medal at the Salon of 1883.

ALBERT CHANLER

69 SMITHFORD STREET, COVENTRY.
Painter-etching. Signed artist's proof. Framed.

FRANTZ CHARLET

70 JOAN OF ARC, NOTRE DAME DE PARIS.
Painter-etching. Signed proof. Framed.

R. S. CHATTOCK

71 DIVERSE PAINTER-ETCHINGS. (9).

EUGENE CHICQUET

72 MORNING WALK.
Etching, after Thomas Gainsborough. Signed remarque proof on vellum. Framed.

FRANCOIS CHIFFLART

73 VARIOUS PRINTER-ETCHINGS.
All proofs; two on Japan paper. (10).

COLLECTIONS OF PRINTS

74 MISCELLANEOUS ETCHINGS.
Works by Otto Bacher, Henry Farrer and others. (6).

75 MISCELLANEOUS ENGRAVINGS AND ETCHINGS.
Chiefly works of English engravers and etchers. Among them Bartolozzi, Baillie, Earlom and others. (15).

76 MISCELLANEOUS PRINTS.
Chiefly by English artists. (18).

77 MISCELLANEOUS ETCHINGS AND ENGRAVINGS.
Works by Bega, van Everdingen, Kobell and Gessner. (23).

78 MISCELLANEOUS PAINTER-ETCHINGS.
By N. Berghem and others; also some photographic reproductions. (38).

79 MISCELLANEOUS PRINTS.
Works by Both, Klein, Hollar and others. (20).

80 MISCELLANEOUS PRINTS .
Mostly modern etchings, but including several by Callot, and The Rape of Europa, by Claude. (18).

81 MISCELLANEOUS ETCHINGS.
Works by Chaplin, Veyrassat and others. (11).

82 MISCELLANEOUS PRINTS.
Painter-etchings, by Claude, Rembrandt, Van Ostade, Van Everdingen and others. (29).

83 MISCELLANEOUS ETCHINGS.
Works by Brunet-Debaines, Van's Gravesande, Desbrosse and others. (11).

84 MISCELLANEOUS PRINTS.
Illustrations to Guzman d'Alfarache. Works by Delaunay, Harrewyn, Bouttats Los Rios, Simonet, Cazin and others. (60).

85 MISCELLANEOUS PRINTS.
Works by Dietricy, Della Bella, Longhi and others. (15).

86 MISCELLANEOUS ETCHINGS.
Works by Echard, Vibert, Hamerton and others. (26).

87 MISCELLANEOUS ETCHINGS.
Works by Gautier, Boulard, Lalauze, Lalanne and others. (11).

88 MISCELLANEOUS ETCHINGS.
Works by Gaucherel, Eugene Millet, Vion and others. Proofs on Japan paper. In portfolio. (58).

89 MISCELLANEOUS ETCHINGS.
Works by Gaucherel, Ramus and others. (17).

90 MISCELLANEOUS ENGRAVINGS.
Including works by Goltzius, Edelinck, Morghen, Muller, Schiavonetti, Burger and others, some in proof state. (12).

91 MISCELLANEOUS ETCHINGS.
Works by Heseltine, Waltner, Lalauze and others; among them two proofs on vellum. (15).

92 MISCELLANEOUS ETCHINGS.
Works by Hollar and Goudt. (7).

93 MISCELLANEOUS PRINTS.
Works by Houbraken, Bol, Weirotter and others. (9).

94 MISCELLANEOUS ETCHINGS AND ENGRAVINGS.
Works by Huet, Blery and others, including also "The Cat" by Visscher, and "Head of Rembrandt" by Rosaspina in fine proof state. (5).

95 MISCELLANEOUS PAINTER-ETCHINGS.
Works by Jacquemart, Quycoy, Gerome, King Ferdinand of Portugal and Tissot. (5).

96 MISCELLANEOUS ENGRAVINGS AND ETCHINGS.
Works by LeBas, Claude, Bega, Pontius and others. (13).

97 ETCHINGS.
By Legros, Lalanne, C. A. Platt, Sir Frank Short, Toussaint, Strang and others; in portfolio. (20).

98 MISCELLANEOUS ETCHINGS.
Works by Lerat, Martial, Champollion, Maso, Gilli and others. (15).

99 MISCELLANEOUS ETCHINGS.
Works by Martial, Richeton, Rajon, LeRat and others. (23).

100 MISCELLANEOUS ENGRAVINGS AND ETCHINGS.
Chiefly of Biblical and pastoral subjects; also the portrait of J. F. Phelypeaux, by Petit. (12).

101 MISCELLANEOUS ENGRAVINGS. After Raphael and others. (92).

102 MISCELLANEOUS PRINTS.
Including Dr. Faustus, after Rembrandt. (20).

103 MISCELLANEOUS ETCHINGS.
Chiefly works by Ritchie, Lander, Swain Gifford and others. (20).

104 MISCELLANEOUS ETCHINGS.
Works by Rochebrune, Delatre, Detaille, Abraham and others. (13).

105 MISCELLANEOUS PRINTS.
Works by W. H. Shelton, Smillie, Edelinck and others. (15).

106 MISCELLANEOUS LINE ENGRAVINGS. After J. M. W. Turner. ((7).

107 MISCELLANEOUS PRINTS.
Engravings, after J. M. W. Turner and others. (12).

108 MISCELLANEOUS PRINTS.
Works by van Everdingen, Zingg and others; among them a Japanese woodcut. (20).

109 MISCELLANEOUS PRINTS.
Wôrks by van Everdingen, LeBas and others. (17).

110 MISCELLANEOUS PRINTS.
Chiefly landscapes; among them also two original etchings, by Van Ostade. (25).

111 MISCELLANEOUS ETCHINGS.
Works by van Swanevelt, Waterloo and others. (59).

112 MISCELLANEOUS ETCHINGS.
Works by C. J. Watson, Robert Macbeth, D. Law, Thomas Creswick and others. Among them some signed proofs on Japan paper. (15).

113 MISCELLANEOUS PRINTS.
Etchings and engravings mainly of the 17th and 18th Centuries. Among them Waterloo, Rugendas, Ridinger, Kolbe and others. (44).

114 MISCELLANEOUS ETCHINGS.
Works by Yon, Horter, Saffrey, Lurat and others. (19).

115 MISCELLANEOUS ETCHINGS.
Various etchings of figure pieces on Japan paper, with full margins. (6).

116 MISCELLANEOUS ETCHINGS.
Various etchings by old masters. Mounted on cardboard. (7).

117 MISCELLANEOUS ETCHINGS.
By Theophile Chauvel. (9).

118 MISCELLANEOUS PRINTS.
Various etchings, after the old masters and others. (8).

119 MISCELLANEOUS PRINTS.
Various etchings and reproductions. (10).

120 MISCELLANEOUS ETCHINGS.
Engravings and Photogravures, after Detaille and others. (19).

121 MISCELLANEOUS PRINTS.
Reproductions by Amand Durand, after Durer's St. Jerome in His Cell, Meryon's Abside de Notre Dame, and others after Rembrandt and Van Leyden. (6).

122 MISCELLANEOUS PRINTS.
Amand Durand reproductions of prints by Marc Antonio, Durer, Van Leyden and others. (9).

123 MISCELLANEOUS PRINTS.
Amand Durand reproductions of prints by Rembrandt, Schongouer, Meryon and others. (9).

124 MISCELLANEOUS PORTRAITS.
Old Dutch and German. (10).

125 MISCELLANEOUS PHOTOGRAPHS.
Royalty and stage celebrities. (37).

126 MISCELLANEOUS PRINTS.
Chiefly views from the Antiquarian Repository, etc. (87).

127 MISCELLANEOUS ILLUSTRATIONS.
To "Le Diable Boiteux," Voltaire, etc. (47).

128 MISCELLANEOUS ILLUSTRATIONS.
To Gil Blas, after Smirke. (23).

129 MISCELLANEOUS PRINTS.
Mostly illustrations. (66).

130 MISCELLANEOUS ILLUSTRATIONS.
To Shakespeare's plays, etc. (46).

131 MISCELLANEOUS ILLUSTRATIONS
Of the works of Smollett. (36).

132 MISCELLANEOUS PRINTS.
Chiefly works of modern artists. (21).

133 MISCELLANEOUS ETCHINGS.
Chiefly works of modern artists. (16).

134 MISCELLANEOUS PRINTS.
Chiefly figure pieces and dramatic subjects. (14).

135 MISCELLANEOUS PRINTS.
Chiefly by French engravers. Among them two proofs on vellum. (15).

136 MISCELLANEOUS ENGRAVINGS.
Chiefly after pictures in the Royal and Vernon Galleries. (24).

137 MISCELLANEOUS SMALL PRINTS.
Lake and river scenery, mostly English. (51).

138 MISCELLANEOUS SMALL PRINTS.
Chiefly views of lakes, storms and wrecks. (48).

139 MISCELLANEOUS SMALL PRINTS.
Chiefly of groups and landscapes. (58).

140 MISCELLANEOUS.
Chiefly views in Africa and Greece. (28).

141 MISCELLANEOUS.
Chiefly views in Belgium. (27).

142 MISCELLANEOUS.
Chiefly views of British harbors. (16).

143 MISCELLANEOUS.
Chiefly views of castles in Great Britain. (101).

144 MISCELLANEOUS.
Chiefly views of English churches and abbeys. (100).

145 MISCELLANEOUS.
Chiefly English views. (17).

146 MISCELLANEOUS.
Chiefly views of London. (54).

147 MISCELLANEOUS.
Chiefly views of European cities. (52).

148 MISCELLANEOUS.
Old views of Florence. (24).

149 MISCELLANEOUS SMALL PRINTS.
Chiefly views of Florence. (77).

150 MISCELLANEOUS SMALL PRINTS.
Chiefly views of German cities. (64).

151 MISCELLANEOUS.
Chiefly views of German cities. (61).

152 MISCELLANEOUS.
Chiefly views of the Holy Land, Turkey, Vienna, etc. (30).

153 MISCELLANEOUS SMALL PRINTS.
Chiefly views in Hungary. (26).

154 MISCELLANEOUS.
Chiefly views of India. (27).

155 MISCELLANEOUS SMALL PRINTS.
Chiefly views in Ireland. (27).

156 MISCELLANEOUS.
Chiefly views in Italy. (39).

157 MISCELLANEOUS VIEWS AND MAPS.
Chiefly of Paris, works by Sylvestre and others. (32).

158 MISCELLANEOUS.
Chiefly views in Scotland. (40).

159 MISCELLANEOUS.
Chiefly views of Switzerland and the Isle of Wight. (56).

160 MISCELLANEOUS.
Chiefly views of battles and scenes in Switzerland. (47).

161 MISCELLANEOUS SMALL PRINTS.
Chiefly views of Venice. (27).

162 MISCELLANEOUS.
Chiefly views of Versailles and Fontainebleau. (26).

163 MISCELLANEOUS SMALL PRINTS.
Views in Wales. (33).

164 MISCELLANEOUS SMALL PRINTS.
Views of various cities. (41).

165 MISCELLANEOUS.
Chiefly views of cities. (48).

J. B. CAMILLE COROT

166 SOUVENIR DE TOSCANE.
Painter-etching. Delteil No. 1. Third state. Proof before letters.

167 LA JEUNE FILLE ET LA MORT. 1854.
Cliche verre. Delteil No. 45.

CHARLES JEAN LOUIS COURTRY

168 POPE LEO XIII.
Etching, after Chartran. Remarque proof on vellum, signed by both artists.

SAMUEL COUSINS

169 LADY CAROLINE MONTAGUE.
Mezzotint, after Sir Joshua Reynolds. Whitman No. 113. Proof before letters. Framed.

LUCAS CRANACH

170 ST. GEORGE.
Woodcut. Bartsch No. 67. Trimmed to the border line and stretched on a piece of heavy paper.

GEORGE CRUIKSHANK

171 THE FOLLY OF CRIME, THE ELVES AND THE SHOEMAKER.
Painter-etchings. (2).

172 WORSHIP OF BACCHUS.
Etching after his own invention. Signed artist's proof on India paper; with full margin. Also "A key to the Worship of Bacchus, printed and etched by George Cruikshank, as described by himself." Pasted on muslin and bound in red muslin. (2).

173 ILLUSTRATION TO FALSTAFF.
Original sketch in pencil and wash. Signed "George Cruikshank."

174 ILLUSTRATION TO OLIVER TWIST. "Oliver amazed at the Dodger's mode of going to work."
Original sketch in pencil and wash. Signed "George Cruikshank."

175 WEDDED TO THE SCAVENGER'S DAUGHTER.
Original sketch in pencil and wash. Signed "George Cruikshank."

R. P. CUFF

176 CAPITOL FROM THE FACADE OF THE DOGE'S PALACE, ARCH FROM THE FACADE OF SAN MICHELE.

Engravings, after John Ruskin's designs. One a proof from the J. Walker collection. (2).

CHARLES F. DAUBIGNY

177 LE GRAND PARC A MOUTONS.

Painter-etching. Henriet No. 86. On aqua-fortiste paper. Edition Cadart. 4to. Slightly rubbed.

178 LE GUE.

Painter-etching. Henriet No. 108. Impression with the inscription on India paper. Published by Cadart.

"This etching is not only a fine one but one of the finest executed in this century."—P. G. Hamerton in "Etching and Etchers."

A. BRUNET-DEBAINES

179 BATE'S BRITISH COFFEE HOUSE, LONDON.
SIR PAUL PINDAR'S COFFEE HOUSE, BISHOPGATE STREET, LONDON, 1881, by Percy Thomas.

Painter-etchings. 8vo. (2).

180 THE OPENING OF THE LOCK.

Etching, after John Constable. Signed artist's proof on vellum. Framed.

JEAN JACQUE DE BOISSIEU

181 MISCELLANEOUS ETCHINGS.

Mostly landscapes. (6).

182 MISCELLANEOUS ETCHINGS.

Landscapes and figure pieces. (22).

EUGENE DELACROIX

183 FRAGMENT OF ARMOR.
Original drawing. Stamped with the Delacroix mark. Framed.

N. DE LARMESSIN

184 PORTRAITS OF A. FABER, N. FABER, BOETIUS, GAZA and B. DARGENTRE. Engravings. (5).

A. DE LEMUD

185 BEETHOVEN (Dreaming).
Line engraving. Impression with the inscription. Framed.

CHRISTIAN WILLIAM DIETRICY

186 THE SATYR IN THE PEASANT'S HOUSE.
Painter-etching. Brilliant impression. From a collection unknown to Fagan.

187 THE SATYR AT THE PEASANT'S HOUSE, OR "THE BIG LENTIL-EATER."
Painter-etching. Linck No. 40. With an etching by Chodowiecki and two Ottley copies, after Lautensack's landscapes, Bartsch Nos 26 and 41. (4).

DRAWINGS

188 MISCELLANEOUS ORIGINAL ILLUSTRATORS' DRAWINGS.
Works by Otto Bacher and others. (10).

189 MISCELLANEOUS ORIGINAL ILLUSTRATORS' DRAWINGS.
Works by Fenn, Edwards and others. (10).

190 MAN SEATED.
Original drawing by Roger (?) Marx. Framed.

191 WOMAN SEATED.
Original drawing by Roger (?) Marx. Framed.

192 WINDMILL.
Original drawing by Roger (?) Marx. Framed.

193 MISCELLANEOUS ORIGINAL ILLUSTRATORS' DRAWINGS.
Works by C. H. Woodbury and others. (10).

194 HEAD OF AN OLD MAN.
Original drawing. Framed.

195 ORIGINAL ILLUSTRATORS' DRAWINGS.
Webster's Birthplace, Franklin's Grave, Boston Church Spires and The Federal Cockade (a picture of Washington at Baltimore). (4).

196 MISCELLANEOUS ORIGINAL ILLUSTRATORS' DRAWINGS.
Chiefly figure subjects. (12).

197 MAGAZINE ILLUSTRATION.
Original sketch. Framed.

GASPARD DUCHANGE

198 STUDIES OF HEADS FROM FAMOUS PAINTINGS BY RAPHAEL.
Engravings. Le Blanc No. 28. Plates Nos. 3, 20 and 40. the latter engraved by Ch. Dupuis. Also plates Nos. 2, 6, 10, 16 and 18, engraved by N. Pigne. (8).

ALBRECHT DURER

199 THE DEATH OF THE VIRGIN, THE VISITATION,
Reproductions from the woodcuts. Framed. (2).

200 CHRIST TAKING LEAVE OF HIS MOTHER, THE CORONATION OF THE VIRGIN.
Reproductions from the woodcuts. Framed. (2).

R. EARLOM

201 REMBRANDT'S WIFE.
Mezzotint, after Rembrandt. With large margin.

GERARD EDELINCK

202 HOLY FAMILY.
Engraving, after Raphael. Robert-Dumesnil No. 4. From the S. P. Tatum collection. Framed.

203 PHILIPPE DE CHAMPAGNE.
Engraving, after Champagne. Robert-Dumesnil No. 164. Second state. Not a very early impression; with margin. The artist's masterpiece. RARE.

204 CHARLES MAURICE LE TELLIER.
Engraving, after P. Mignard. Splendid impression, with large margin.

JULIUS PAULUS DE LIONNE.
Engraving, after Jouvenet. Closely trimmed. Two creases running down on the left. (2).

EDDY

205 LANDSCAPE.
Engraving, after Swanevelt.

206 VICTOIRE THERESE AS DIANA (Fourth Daughter of Louis XV.).
Mezzotint, printed in colors, after Jean Marc Nattier. Butler No. 19. Signed artist's proof. Framed.
Companion to No. 207.

207 SOPHIE ELIZABETH AS FLORA (Fifth Daughter of Louis XV.).
Mezzotint, printed in colors, after Jean Marc Natier. Butler No. 20. Signed artist's proof. Framed.
Companion to No. 206.

208 THE MUSIC LESSON.
Mezzotint, printed in colors, after Nicolas Lancret. Butler No. 26. Signed artist's proof. Framed.
Companion to No. 209.

209 THE GARDEN PARTY.
Mezzotint, printed in colors, after Nicolas Lancret. Butler No. 27. Signed artist's proof. Framed.
Companion to No. 208.

210 MRS. SARAH SIDDONS.
Mezzotint, printed in colors, after Thomas Gainsborough. Butler No. 29. Signed artist's proof. In perfect condition. Framed.

211 SYMPATHY.
Mezzotint, printed in colors, after Jean Baptiste Greuze. Butler No. 31. Signed artist's proof. Framed.
ONE OF THE ARTIST'S MASTERPIECES.

212 DUCHESS OF RUTLAND.
Mezzotint, printed in colors, after Sir Joshua Reynolds. Butler No. 32. Signed artist's proof. Limited to 175 impressions. Framed.

213 LADY ELIZABETH COMPTON.

Mezzotint, printed in colors, after Sir Joshua Reynolds. Butler No. 34. Signed artist's proof. Framed.

214 MADONNA.

Mezzotint, printed in colors, after Perugino. Butler No. 55. Signed artist's proof. In perfect condition. Framed.

215 LADY MULGRAVE.

Mezzotint, printed in colors, after Thomas Gainsborough. Butler No. 62. Signed artist's proof. Fine impression in perfect condition. Framed.

216 LADY HAMILTON AS NATURE.

Mezzotint, printed in colors, after George Romney. Butler No. 64. Signed artist's proof. Fine impression in perfect condition. Limited to 225 proofs. Framed.

217 WILLIAM OF ORANGE.

Mezzotint, printed in colors, after Sir Anthony Van Dyck. Butler No. 65. Signed artist's proof. Fine impression in perfect condition. Framed.

218 FRANCIS II.

Mezzotint, printed in colors, after Francois Clouet. Butler No. 69. Signed artist's proof. Splendid impression in perfect condition. Limited to 225 proofs. Framed.

219 PRINCESS BEAUJOLAIS.

Mezzotint, printed in colors, after Jean Marc Nattier. Butler No. 71. Signed artist's proof. Framed.

ONE OF THE ARTIST'S MASTERPIECES.

220 ADA REHAN.

Mezzotint, after A. M. Turner. Remarque proof on India paper. Signed by both artists and by Ada Rehan. Framed.

From the Estate of Joseph F. Daly.

FROM MRS. HARTLEY'S COLLECTION

The following twenty-six mezzotints, in colors, by S. Arlent Edwards, are consigned by Mrs. Frank Hartley of New York City.

S. ARLENT EDWARDS

221 THE BLUE BOY.
Mezzotint, printed in colors, after Thomas Gainsborough. Butler No. 7. Signed artist's proof. Framed.
Companion to No. 227.

222 MISS ANN BINGHAM.
Mezzotint, printed in colors, after Sir Joshua Reynolds. Butler No. 10. Signed remarque proof. Framed.
Companion to No. 223.

223 LADY SPENCER.
Mezzotint, printed in colors, after Sir Joshua Reynolds. Butler No. 11. Signed artist's proof. Limited to 175 impressions. Framed.
Companion to No. 222.

224 MISS BENWELL.
Mezzotint, printed in colors, after John Hoppner. Butler No. 14. Signed artist's proof. Limited to 175 impressions. Framed.

225 MADONNA.
Mezzotint, printed in colors, after Fra Fillippo Lippi. Butler No. 22. Signed artist's proof. Limited to 175 impressions. Framed.

226 NATURE (The Calmady Children).
Mezzotint, printed in colors, after Sir Thomas Lawrence. Butler No. 28. Signed artist's proof. Framed.
ONE OF THE ARTIST'S MASTERPIECES.

227 THE PINK BOY.
Mezzotint, printed in colors, after Thomas Gainsborough. Butler No. 30. Signed artist's proof. Framed.
Companion to No. 221.

228 MONA LISA.

Mezzotint, printed in colors, after Leonardo da Vinci. Signed artist's proof. Limited to 175 impressions. Framed.

ONE OF THE ARTIST'S MASTERPIECES.

229 MRS. DAVENPORT.

Mezzotint, printed in colors, after George Romney. Butler No. 39. Signed artist's proof. Limited to 175 impressions. Framed.

230 MASTER LAMBTON.

Mezzotint, printed in colors, after Sir Thomas Lawrence. Butler No. 40. Signed remarque proof. Framed.

231 LADY MEARS.

Mezzotint, printed in colors, after Sir Joshua Reynolds. Butler No. 41. Signed artist's proof. Framed.

Companion to No. 232.

232 LADY NORTON.

Mezzotint, printed in colors, after Sir Joshua Reynolds. Butler No. 42. Signed artist's proof. Framed.

Companion to No. 231.

233 SASKIA VAN ULENBURGH.

Mezzotint, printed in colors, after Rembrandt van Rijn. One or two slight printer's folds in the margin. Butler No. 43. Signed artist's proof. Limited to 225 impressions. Framed.

234 MADONNA.

Mezzotint, printed in colors, after Perugino. Butler No. 55. Signed artist's proof. Very fine impression. Framed.

235 VISIT TO THE BOARDING SCHOOL.

Mezzotint, printed in colors, after George Morland. Butler No. 57. Signed artist's proof. Framed.

236 ANNE OF CLEVES.

Mezzotint, printed in colors, after Hans Holbein. Butler No. 58. Signed artist's proof. Limited to 225 impressions. Framed.

237 ELVIRA.

Mezzotint, printed in colors, after Piero della Francesca. Butler No. 59. Signed artist's proof. Limited to 225 impressions. Framed.

238 JULIA MACDONALD.

Mezzotint, printed in colors, after Sir Thomas Lawrence. Butler No. 61. Signed remarque proof. Limited to 150 impressions. Framed.

239 LADY HAMILTON AS NATURE.

Mezzotint, printed in colors, after George Romney. Butler No. 64. Signed artist's proof. Framed.

ONE OF THE ARTIST'S MASTERPIECES.

240 SIMONETTA VESPUCCI.

Mezzotint, printed in colors, after Pollaiuolo. Butler No. 67. Signed artist's proof. Framed.

241 THE YOUNG PRINCESS.

Mezzotint, printed in colors, after Caspar Netscher. Butler No. 68. Signed artist's proof. Limited to 225 impressions. Framed.

242 FRANCIS II.

Mezzotint, printed in colors, after Jean Francois Clouet. Butler No. 69. Signed artist's proof. Limited to 225 impressions. Framed.

243 MARTIN VAN NIEUWENHOVE.

Mezzotint, printed in colors, after Hans Memling. Butler No. 72. Signed artist's proof. Limited to 225 impressions. Framed.

ONE OF THE ARTIST'S MASTERPIECES.

244 LOUISE DE BOURBON.

Mezzotint, printed in colors, after Pierre Mignard. Butler No. 74. Signed artist's proof. Framed.

245 THE PARSON'S DAUGHTER.

Mezzotint, printed in colors, after George Romney. Butler No. 75. Signed artist's proof. Framed.

246 PEG WOFFINGTON.

Mezzotint, printed in colors, after a miniature by Henry Hone. Butler additions. Signed remarque proof. Limited to 150 proofs.

SECOND SESSION

Friday Evening, February 2, 1917, at 8:15 o'clock

Lots 247 to 490

FACIUS

247 ELIZABETH WOODVILLE, QUEEN OF EDWARD IV.
Stipple and line engraving, after Kerrish. Framed.
From the Estate of Joseph F. Daly.

JAMES FAGAN

248 NAPOLEON ON HIS WHITE CHARGER.
Etching, after E. Messonier. Signed remarque proof on Japan paper. Slightly wrinkled.

FRED. A. FARRELL

249 YORK MINSTER.
Painter-etching. Signed artist's proof. Framed.

FRANCOIS FLAMENG

250 MISCELLANEOUS ETCHINGS. (20).

251 MISCELLANEOUS ETCHINGS. (20).

252 MISCELLANEOUS ETCHINGS. (20).

CAMILLE FONCE

253 THE THAMES AT ST. PAUL'S.
Painter-etching. Signed artist's proof on vellum, printed in colors. Framed.

JEAN HONORE FRAGONARD

254 ILLUSTRATIONS TO "LES CONTES DE LA FONTAINE.
Photogravures by Godt, after Dambrun, Lingee and others. Proofs before letters on Japan paper. (20).

FERDINAND GAILLARD

255 DANTE.
Engraving. Beraldi No. 27. Finished state from the Gazette des Beaux Arts.

256 DOM. PROSPER GUERANGER.
Painter-engraving. Beraldi No. 38. Impression with the inscription on Plate paper; with full margin.

257 MONSEIGNEUR PIE.
Painter-engraving. Beraldi No. 40. Impression with the inscription on India paper; with full margin.

258 LE PERE HUBIN.
Painter-engraving. Beraldi No. 42. Impression with the inscription on French paper; with small margin.

LEON GAUCHEREL

259 VARIOUS ETCHINGS.
Proofs on aqua-fortistes paper. (11).

AMAND GAUTIER

260 LE TRAVAIL (Man Breaking Wood). LE TRAVAIL (Woman Ironing).
Painter-etchings. Beraldi No. 2. Proofs from the John T. Wilson collection. (2).

LUCIEN GAUTIER

261 UN PETIT BRAS DE LA SEINE, PARIS, 1880.
Painter-etching. Proof on Japan paper. 4to.

262 LE PONT DES SAINTS PERES, PARIS.
Painter-etching. Beraldi No. 7. Framed.

ANDREW GEDDES

263 REPRODUCTIONS OF GEDDES' ETCHINGS AND DRYPOINTS.
With one after Marc Antonio. (10).

NORBERT GOENEUTTE

264 MISCELLANEOUS DRYPOINTS.
Proofs on aqua-fortistes paper. (6).

FRANCISCO GOYA

265 OTRAS LEYES POR EL PUEBLO.
Painter-etching. From "L'Art."

266 UN INFANTE DE ESPANA.
Etching, after Velasquez. With etchings by Chauvel, Celestin Nanteuil, Manfield and Israels. (5).

CHARLES STORMS VAN'S GRAVESANDE

267 THE GRAND CANAL, VENICE .
Painter-etching. Signed artist's proof on Dutch paper.

268 THE MAAS AT ROTTERDAM.
Painter-etching. Signed artist's proof on Japan paper. Splendid impression. Framed.

269 THE MILL.
Painter-etching. Proof on Japan paper. 4to.

270 ROTTERDAM.
Painter-etching. Fine proof on India paper. 4to.

H. GUERARD

271 FIGURES AND STILL LIFE.

Etchings and aquatints. Some of them rare early states and artists' proofs. (8).

272 NARROW NECKED PITCHER, THE ENCHASED PITCHER.

Etchings. Both proofs before letters. (2).

273 STREET SCENES AND LANDSCAPES.

Painter-etchings. Some of them rare early states and artist's proofs. (5).

SIR FRANCIS SEYMOUR HADEN

274 EGHAM LOCK.

Painter-etching. Harrington No. 16. Unsigned.

275 FULHAM.

Painter-etching. Harrington No. 19. Unsigned.

276 BATTERSEA REACH.

Painter-etching. Harrington No. 12. Proof on French paper. Unsigned.

277 SUNSET ON THE THAMES.

Painter-etching. Harrington No. 93. Proof on Japan paper. Unsigned.

278 THE MOAT HOUSE.

Painter-etching. Harrington No. 116. Proof on Japan paper. Unsigned.

279 MOUNTS BAY.

Painter-etching. Harrington No. 127. Signed artist's proof. Framed.

280 YE COMPLEAT ANGLER.

Painter-etching. Harrington No. 166. Unsigned.

AXEL HERMAN HAIG

281 CATHEDRAL OF LIMBURG.
Painter-etching. Armstrong No. 50. Signed artist's proof. Framed.

ONE OF THE ARTIST'S MASTERPIECES.

282 THE BAPTISTRY, ST. MARK'S.
Painter-etching. Armstrong No. 136. Signed artist's proof. Framed.

283 ST. ETIENNE, BOURGES. 1911.
Painter-etching. Not in Armstrong. Signed artist's proof. Framed.

JAY HAMBIDGE

Contempory American Illustrator

284 PUTTING RAJAH ON THE ELEPHANT'S BACK.
Original sketch in crayon and wash. With a drawing of MOLLY PITCHER AT THE GUN by Rosenmeyer. (2).

W. HAMILTON

285 ILLUSTRATIONS TO THOMSON'S SEASONS.
Two stipples by P. W. Tomkins and two by F. Bartolozzi. Tuer Nos. 791 and 792. (12).

HUBERT HERKOMER

286 BUST OF AN OLD WOMAN WEARING A HAT.
Painter-etching. Signed artist's proof.

287 CECIL LAWSON.
Drypoint. Signed remarque proof. From Dr. Gustave Seeligman collection.

288 RICHARD WAGNER.
Etched after his own painting. Impression with the inscription. Framed.

JOHANN GEORG HERTEL

289 CATTLE DRINKING.
Engraving, after N. Berghem. With THE DEAD BODY OF POLYDORUS DISCOVERED LYING ON THE SHORE. Engraved by Pernati, after Sabatelli. (2).

EUGENE HIGGINS

290 UNDER THE ARCH.
Painter-etching. Signed artist's proof. Fine.

HERBERT HILLIER

291 MALINES.
Painter-etching. Signed artist's proof. Framed.

WILLIAM HOGARTH

292 ENTHUSIASM DELINEATED. MARCH TO FINCHLEY.
The first one engraved by I. Moller, the second by L. Sullivan. (2).

293 ILLUSTRATIONS TO BUTLER'S HUDIBRAS.
Also other English engravings, including a portrait of Sir Walter Scott. (13).

294 MISCELLANEOUS PRINTS after his works. (27).

ALBANY E. HOWARTH

295 ST. MARK'S, VENICE.
Painter-etching. Signed artist's proof. Framed.

FRANCIS HOLL

296 THACKERAY.
Engraving, after Samuel Laurence. India paper proof. Framed.

WENZEL HOLLAR

297 MISCELLANEOUS VIEWS ON THE RHINE.
Most of them fine impressions. (53).

JACOB HOUBRAKEN

298 ANNE OF DENMARK, HENRY PRINCE OF WALES.
Engravings. Framed. (2).

299 MISCELLANEOUS PORTRAITS. (13).

300 MISCELLANEOUS SMALL PORTRAITS. (52).

301 MISCELLANEOUS PORTRAITS.
Chiefly engravings, by J. Houbraken and his pupils. (35).

F. HUTH

302 BREADMAKING.
Etching, after Anders Zorn. Artist's proof on Japan paper. Signed by both artists. Framed.

CHARLES JACQUE

303 PAYSAGE.
Painter-etching. Guiffrey 30.

COUR DE FERME.
Painter-etching. Guiffrey No. 38. Second state. Proof on India paper. 12mo. Rare. In Jacque's handwriting "iere ep. terminee-epreuve a moi. Ch. Jacque." Dated 1844. (2).

304 PAYSAGE, TROUPEAN DE COCHONS.
Painter-etching. Guiffrey No. 62. Proof before letters on India paper.

305 PORTE D'AUBERGE.

Painter-etching. Guiffrey No. 88. Proof before letters.

306 PORCS COUCHES.

Painter-etching. Guiffrey No. 91. India paper proof, in perfect condition. Fine impression from the Gerbeau collection. Framed.

307 PAYSAGE, HIVER.

Painter-etching. Guiffrey No. 151. Proof before letters; with full margin.

308 THE FORGE, THE FARMYARD.

Painter-etchings. Proofs before letters; with large margins. (2).

309 MISCELLANEOUS ETCHINGS.

Including "Le Laborage" and others. (10).

310 MISCELLANEOUS ETCHINGS.

Including "L'Ete" and others. (11).

311 MISCELLANEOUS ETCHINGS.

Including "Paysage et Animaux" and others. (7).

312 LE SOIR.

Painter-etching. Framed.

JULES JACQUEMART

313 COUPE DE JASPE ORIENTAL, COUPE DE JASPE ORIENTAL AND VASE DE CRISTAL DE ROCHE.

Painter-etchings. Beraldi Nos. 144 and 154. Folios. (2).

314 AVANT LE BAL.

Painter-etching. Beraldi No. 327.

315 CHINESE VASE IN CLOISONNE ENAMEL.
Painter-etching. From the Gazette des Beaux Arts. 8vo.

316 THE METROPOLITAN MUSEUM OF ART.
Set of 10 etchings with title-page. Etched after paintings in the Museum. All India proofs. Complete. (11).

317 MISCELLANEOUS ETCHINGS.
Chiefly of still life, crystal vases, etc. (11).

318 MISCELLANEOUS ETCHINGS. (14).

319 LE SOLDAT ET LA FILLETTE QUI RIT.
Etching, after Van der Meer. Impression with the inscription on India paper.

JULES JACQUET

320 LE PORTRAIT DU SERGENT.
Etching, after E. Meissonier. Beraldi No. 36. Remarque proof on vellum, signed by both artists. Framed.

321 THE STIRRUP CUP.
Etching, after E. Meissonier. Remarque proof on vellum. Framed.

P. JAZET

322 WAITING TO BE ANNOUNCED. THE MODEL.
The second by J. Lovera. Both etchings on India paper. Framed. (2).

T. JOHNSON

323 OLIVER WENDELL HOLMES.
Engraving. Signed artists proof on India paper; No. 11 of 53 printed.

324 RUDYARD KIPLING.

Engraving. Signed artist's proof. Framed but without glass.

RAYMOND JONES

325 LE PONT NEUF.

Painter-etching. Signed artist's proof. Framed.

326 RUE DU TOUR.

Painter-etching. Signed artist's proof. Framed.

JONGKIND

327 VUE DE LA VILLE DE MAASLINS.

Painter-etching. Deltail No. 8. Third state; with the address of Cadart & Chevalier. From the John Wilson Collection.

328 JETEE AU BOIS DANS LE PORT DE HONFLEUR. CANAL DE HOLLANDE PRES DE ROTTERDAM (HIVER). SOLEIL COUCHANT PORT D'ANVERS.

Painter-etchings, published by Cadart. (3).

JOSEPH KOHLSCHEIN

329 ST. CECILIA.

Engraving after Raphael. Impression with the inscription. Framed.

PAUL KONEWKA

330 DER SPAZIERGANG. (Goethe's Faust).

Lithograph after the silhouettes by Paul Konewka. Impression with the inscription. Framed.

KRIEHUBER

331 EINE MATINEE BEI LISZT.
Lithograph by Crehen. Impression with the inscription. Framed.

MAXIME LALANNE

332 BORDEAUX EFFET DE NEIGE.
Painter-etching. Beraldi No. 51. Proof before letters on Japan paper. Rare.

333 THE BAY OF WEYMOUTH.
Etching after John Constable. Beraldi No. 142. Proof before letters. Together with two Landscape Etchings by Eugene Delatre and Ransonette, both proofs before letters. (3).

334 VIEW OF BORDEAUX.
Painter-lithograph. Signed artist's proof. Framed.

335 LES ROCHES NOIRES PRES TROUVILLE.
Painter-etching. Lettered impression of Cadart's printing.

336 VILLERS, A CONCARNEAU, AND LE SIMOON.
Lettered impressions of Cadart's printing. (3).

337 WEYMONTH BAY, BORDEAUX DE CENON, A NEUILLY.
Lettered impressions of Cadart's printing. (3).

ADOLPH LALAUZE

338 ILLUSTRATIONS TO DON QUIXOTE.
Painter-etchings. One missing to complete set. In portfolio. Edinburgh 1885. (36).

339 MISCELLANEOUS ETCHINGS. (20).

340 MISCELLANEOUS ETCHINGS. (20).

AUG. LANCON

341 LES GIGOGNES. Painter-etching. Rare early state. Signed.

ROUTE DE MONZON, 31 AOUT 1870. Painter-etching.

BOULEVARD MONT ROUGE JANVIER 1871. Painter-etching. First state.

JEAN NICOLAS LAUGIER

342 GEORGE WASHINGTON.
Engraving after the painting by Cogniet of the Stuart type. Hart No. 666. Framed.
From the Estate of Joseph F. Daly.

HENRI LEFORT

343 FAMILY CONCERT.
Etching, after Jan Steen. Proof before letters on Japan paper; with four figure etchings by Share, Richeton and others. (5).

ALPHONSE LEGROS

344 DEATH IN THE PEAR TREE.
Painter-etching. Malassis et Thibaudeau No. 140. Proof on Whatman paper.

345 THE WAYFARER.
Painter-etching. Malassis et Thibaudeau No. 265. Proof on M. B. M. paper.

346 CHARITY. PAYSANNES DE BOULOGNE.
Painter-etchings. Proofs on Dutch paper. (2).

347 LANDSCAPE WITH HILLS.
Painter-etching. Proof on Holland paper. 4to. Unsigned.

348 SIR EDWARD POYNTER. JULES DALON.
Painter-etchings. Proofs on Dutch paper. (2).

349 SIR EDWARD POYNTER. HEAD OF A BRETON PEASANT.
Painter-etchings. Proofs on Dutch paper. (2).

350 THE OLD SPANIARD.
Painter-etching. Proof on etching paper. 8vo. Unsigned.

C. LE MEILLEUR

351 LE BORD DU HAMIL AU PETIT ANDELYS.
Painter-etching. Signed artist's proof. Framed.

352 LE BRAS DE TASNY.
Painter-etching. Signed artist's proof. Framed.

353 LA FERME, PARIS EN HIVER.
Painter-etching. Signed artist's proof. Framed.

F. LEROLLE

354 THE END OF DAY.
Painter-etching. Remarque proof on parchment.

G. LEWIS

355 THE APULIAN YOUTH. POLYPHEMUS.
Engravings after Claude Lorraine. (2).

356 GRAND STUDY OF TREES. PHARAOH.
Engravings after Claude Lorraine. (2).

ETIENNE FREDERIC LIGNON

357 MLLE. MARS.
Engraving after F. Gerard. Framed.
Companion to No. 357.
From the Estate of Joseph F. Daly.

358 TALMA.

Engraving after F. E. Picot. Framed.

Companion to No. 358.
From the Estate of Joseph F. Daly.

PIERRE LOMBART

359 ELIZABETH COUNTESS OF DEVONSHIRE. ELIZABETH COUNTESS OF CASTLEHAVEN.

LADY PENELOPE HERBERT.

Engravings after Van Dyck. LeBlanc Nos. 25, 26 and 27. Framed.

From the Estate of Joseph F. Daly.

360 ANNA COUNTESS MORTON. ANNA COUNTESS OF BEDFORD.

Engravings after Van Dyck. LeBlanc Nos. 29 and 30. Framed. (2).

From the Estate of Joseph F. Daly.

361 MARGUERITE COUNTESS CARLISLE. RACHEL COUNTESS OF MIDDLESEX.

Engravings after Van Dyck. LeBlanc Nos. 31 and 32. Framed. (2).

From the Estate of Joseph F. Daly.

362 ANNA SOPHIA COUNTESS CARNARVON. DOROTHY COUNTESS OF SUNDERLAND.

Engravings after Van Dyck. LeBlanc Nos. 33 and 34. Framed (2).

From the Estate of Joseph F. Daly.

G. LONGHI

363 PORTRAIT OF AN OLD MAN. PORTRAIT OF SOCRATES.

Engravings. Framed. (2).

R. de LOS RIOS

364 PRAYER.

2- Etching after Charles S. Pierce. Remarque proof on Japan paper, signed by both artists. Small folio.

ALFRED LUCAS

365 GIN AND BITTERS. POT LUCK.

2- Engravings in mixed manner after Bateman. With full margin. (2).

ROBERT A. MACBETH

366 THE PLOUGH.

1- Etching after Walker. Signed artist's proof.

H. MACBETH-RAEBURN

367 FERRY BOAT, AHOY!

1- Etching after Lloyd. Artist's proof signed by both artist's.

THOMAS R. MANLEY

368 NEAR SAG HARBOR.

1- Painter-etching. Signed artist's proof. Framed.

MARILLIER

369 MISCELLANEOUS ILLUSTRATIONS TO LESAGE.

1- (29).

JOHN MARIN

370 CHARTERS CATHEDRAL.

2 25 Painter-etching. Signed artist's proof. Framed.

CHARLES MARTIN

371 WILLIAM CULLEN BRYANT.
Engraving by Illman after Martin. Framed.

372 WASHINGTON IRVING.
Engraving by Halpin after Martin. Framed.

H. MARTIN

373 SUMMER SEA.
Etching after Richard. Remarque proof on vellum, signed by both artists.

JOHN MARTIN

374 ILLUSTRATIONS TO THE OLD TESTAMENT.
Mezzotints after his own inventions. (7).

J. MacARDELL

375 MRS. WOFFINGTON.
Mezzotint after Pond. Goodwin No. 160. First state. Fine old impression, with large margin. Laid down for no apparent reason. In passeportout.

CLAUDE MELLAN

376 THE SUDARIUM OF ST. VERONICA.
Line-engraving in one single line. Montaiglon No. 25. Early impression, before the break in the plate. With large margin. Laid down on account of a small tear.

MORTIMER MENPES

377 AMSTERDAM.
Painter-etching. Signed artist's proof. Framed.

378 OLD BARGES, AMSTERDAM.
Painter-etching. Signed artist's proof. Framed.

CHARLES MERYON

379 L'ARCHE DU PONT NOTRE DAME.
Painter-etching. Delteil No. 25. Sixth state. Thirty proofs only; printed in 1861.

380 LA TOUR DE L'HORLOGE.
Painter-etching. Delteil No. 28. Eighth state. Thirty proofs only; printed in 1861.

381 LA PONT NEUF.
Painter-etching. Delteil No. 33. Ninth state. Thirty proofs only; printed in 1861.

382 COLLEGE HENRI IV.
Painter-etching. Delteil No. 43. Fine impression with the inscription.

383 BAIN FROID CHEVRIER.
Painter-etching. Delteil No. 44. Impression with the inscription.

384 LE MINISTERE DE LA MARINE.
Painter-etching. Delteil No. 45. Sixth state. Impression on India paper. Published in the Societe des Aquafortistes.

385 LA SALLE DES PAS-PERDUS.
Etching after Ducerceau. Delteil No. 48. Proof on Dutch paper.

386 PASSERELLE DU PONT AU CHANGE APRES L'INCENDIE DE 1621. Etching after a drawing of the period. Delteil No. 50. From the "Gazette des Beaux Arts."

LOUIS XI. RECEIVING A PRINTER. Etching after an old miniature. Delteil No. 94. Proof on Dutch paper. (2).

387 L'ANCIEN LOUVRE.
Etching after Zeeman. Delteil No. 53. Impression with the inscription. The title has been erased.

388 REBUS.
Painter-etching. Delteil No. 101. The solution of the Rebus is as follows: "Beranger ne fut veritablement fort, car il n'eut jamais la clef des champs."

FRED. MILLAR

389 MRS. CARNAC.
Mezzotint after Sir Joshua Reynolds. Signed artist's proof, printed in colors. Framed.

WILLIAM MONK

390 THE CLOTH HALL, YPRES.
Painter-etching printed in colors. Signed artist's proof. Framed.

RAPHAEL MORGHEN

391 THE DANCE OF THE SEASONS.
Engraving after N. Poussin. With VESTAL VIRGIN by Johannes Burger after A. Kauffman. Signed remarque proof. Both from the S. P. Tatum collection. (2).

FREDERICK MULLER

392 SISTINE MADONNA.
Engraving after Raphael. Apell 3. Seventh state. Fine impression. Framed.
From the Estate of Joseph F. Daly.

THOMAS NAST

393 GRAFT AT THE THROAT OF THE REPUBLIC.
Cartoon. Evidently a special proof printed on wide margined paper. Nast's autograph signature has been attached in the corner.

Also a portrait of Josiah G. Holland. Author and editor. Photograph after charcoal drawing by Wyatt Eaton. (2).

AND. NEVIL

394 THE CUP RACE, THE CURVE.
Lithograph poster printed in colors. Signed artist's proof. Framed.

395 THE CUP RACE, THE STRAIGHTAWAY.
Lithograph poster printed in colors. Signed artist's proof. Framed.

396 LA SORTIE DE L'EGLISE.
Lithograph poster printed in colors. Signed artist's proof. Framed.

397 UN MATCH INATTENDU.
Lithograph poster printed in colors. Signed artist's proof. Framed.

NEW YORK VIEWS

398 VIEW OF NEW YORK. (From Brooklyn Heights).
Palmer del. N. Currier lith. N. Y. 1849. Somewhat battered and torn at the edges. Framed.

399 GRACE CHURCH, NEW YORK.
Painter-etching by Henry R. Blaney. Signed artist's proof. Framed, glass broken.

400 CASTLE WILLIAM AND GOVERNORS ISLAND.
A view showing Trinity Church and the Custom House in the background to the right, the Hudson River and the New Jersey shore to the left. Old fashioned sloops and fishermen in the foreground. Oil painting on a wooden panel, 11½ x 20 inches, by an unknown painter. Nice coloring.

401 ANOTHER VIEW OF GOVERNORS ISLAND as seen from the opposite direction.
Various harbor craft in the foreground. Oil painting in the same manner and size by the same painter. Slightly injured.

402 CITY HALL PARK, NEW YORK, 1827.
Drawn from nature by A. J. Davis. Engraved by Sidney L. Smith. The Society of Iconophiles 1894. An erasure below the vignette.

403 MISCELLANEOUS VIEWS OF NEW YORK.
Including Bowling Green by Chas. Magnus. (8).

NIELLI

404 COPIES OF OLD NIELLI.
Engravings by Otley from his book "Fac-similes of Old Engravings." (10).

JOHANN GEORG NORDHEIM

405 MADONNA DI SAN SISTO.
Engraving after Raphael. Apell No. 1. Proof before letters. Framed.

CANADIAN RED CROSS

The following seven lots (Nos. 406-412) will be sold for the benefit of the Canadian Red Cross.

NEW YORK AND OTHER AMERICAN VIEWS

406 NEW YORK BAY AND THE NARROWS.
Drawn from nature by Aug. Kollner. Lith. by Deroy. Printed in light bistre by Cattier.

407 MERCHANT'S EXCHANGE (PHILADELPHIA).
Drawn from nature by Aug. Kollner. Lith. by Deroy. Printed in colors by Cattier and touched up with the brush.

408 STATE HOUSE (PHILADELPHIA).
Drawn from nature by Aug. Kollner. Lith. by Deroy. Printed in colors by Cattier and touched up with the brush.

409 CONGRESS SPRING (SARATOGA).
Drawn from nature by Aug. Kollner. Lith. by Deroy. Printed in light bistre by Cattier.

410 CAPITOL, EAST VIEW (WASHINGTON).
Drawn from nature by Aug. Kollner. Lith. by Deroy. Printed in colors by Cattier and touched up with the brush.

411 SENATE CHAMBER (WASHINGTON).
Drawn from nature by Aug. Kollner. Lith. by Deroy. Printed in colors by Cattier and touched up with the brush.

412 CHAMBER OF REPRESENTATIVES (WASHINGTON).
Drawn from nature by Aug. Kollner. Lith. by Deroy. Printed in colors by Cattier and touched up with the brush.

SAMUEL PALMER

413 SUNSET
Painter-etching. Hardie No. 3.

STEPHEN PARRISH

414 MISPEC MILLS.
Painter-etching. Signed proof on Japan paper. 4to.

JOSEPH PENNELL

415 CHESTNUT STREET BRIDGE, PHILADELPHIA.
Painter-etching. Proof on Holland paper. 4to.

416 GREAT TEMPLE, GRAND CANYON.
Painter-lithograph. Proof on coated paper. Unsigned.

417 WHITE CITIES, GRAND CANYON.
Painter-lithograph. Proof on coated paper. Unsigned.

L. PETIT

418 POPE PIUS VII.

.50 Engraving after Isabey. Framed. From the S. P. Tatum collection.

GIOVANNI BATTISTA PIRANESI

419 PALACE ODESCALCHI. MONTE CAVALLO. PALACE OF POPE INNOCENT. VILLA ALBANI.

3- Painter-etchings. Impressions of the first edition. (4).

420 THE REAR VIEW OF THE TOMB OF CECILIA METELLA.

3- Painter-etching. First edition. Folded. Framed.

421 THE TREVI FOUNTAIN.

3- Painter-etching. Framed.

422 THE ARCH OF SEPTIMUS SEVERUS.

11- Painter-etching. Framed.

423 RUINS OF THE FORUM OF NERVA.

3.50 Painter-etching. First edition. Framed.

424 THE PANTHEON, ROME.

3- Painter-etching. Slight tear and stain in lower margin. Framed.

425 THE TEMPLE OF THE SIBYL OF TIVOLI.

5.50 Painter-etching. Framed.

426 SMALL VIEWS OF ROME. (6).

3.50

CHARLES A. PLATT

427 ON THE MAAS (HOLLAND).

1- A WATER WAY, DORDRECHT; (by Chas. A. Vanderhoef).

Painter etchings. Both proofs on satin. (2).

PAUL PONTIUS

428 ST. FRANCIS XAVIER.

Engraving after Gerard Seghers. Fine impression. Framed.

From the Estate of Joseph F. Daly.

PORTRAITS

429 JAMES THOMSON, Gardiner, Duke of Hamilton, Elizabeth of England, Lord Kimbolton, Ruben's Wife and others. (7).

430 MUSICAL AND LITERARY PORTRAITS.

Mendelssohn, Washington Irving, Jefferson Davis, Du Maurier, Cruikshank and Edgar Allan Poe. Also the Poe Cottage at Fordham. (8).

431 MUSICAL CELEBRITIES.

Bach. Engraving by Sichling, after Haussmann.
Will Boyce. Engraving by Hedgley, after Sherwood.
Felix Mendelssohn Bartholdy. Oval photograph. All framed. (3).

432 PHYSICIANS.

Edward Jenner, after Northcote. William Harvey, after the painting in the national gallery. Autotypes. (2).

E. LUMSDEN PROPERT

433 THE BREAKWATER.

Painter-etching. Signed artist's proof. Framed.

SAMUEL PROUT

434 AT EXETER.

Soft ground painter-etching. Rare.

ARMAND QUEYROY

435 MISCELLANEOUS ETCHINGS.
Old Streets and others subjects. (12).

436 MISCELLANEOUS ETCHINGS.
Old Streets and others subjects. (12).

PAUL RAJON

437 MRS. CLEVELAND
Painter-etching. Early trial proof from the artist's personal collection. Fine impression in red ink on plate paper.

REMBRANDT

438 ABRAHAM AND ISAAC.
Reproduction of the etching. Framed.

S. W. REYNOLDS AND CONDE

439 MME ROSE DIDELOT AS CALYPSO.
Mezzotint after Charles Henard. Framed.
From the Estate of Joseph F. Daly.

GEORGE RICHMOND

440 PORTRAIT OF PRESCOTT.
Engraving after the artist's own drawing from life. Proof on Holland paper with full margin. The best portrait of Prescott.

EVAN B. ROBERTSON

441 ON THE SEINE.
Painter-etching. Signed artist's proof. Framed.

OCTAVE DE ROCHEBRUNNE

442 PORTE DE L'ATELIER.
Painter-etching. Proof before all letters. With 7 other etchings by the same, in varying states. (8).

P. ROHRBACH

443 BEETHOVEN. HAYDEN. MOZART.
Lithographs. Impressions with the inscriptions. Framed. (3).

FELICIEN ROPS

444 L'OLIVIERADE, MONACO.
Painter-etching. With Saulaie, etching by Chauvel, after Dupre, and Dutch Sleigh, painter-etching by Lepic, signed artist's proof. (3).

L. RUET

445 LA PARTIE PERDUE.
Etching after E. Meissonier. Remarque proof on vellum. Framed.

RUYSDAEL

446 LE PETIT PONT.
Painter-etching. Bartsch No. 1. Fair impression.

W. DENDY SADLER

447 THE CUP THAT CHEERS.
Etching by Dobie. Remarque proof on Japan paper, signed by both artists. Framed.

G. F. SCHMIDT

448 BUST OF AN ORIENTAL.
Etching after Rembrandt. Jacoby No. 110. Fine impression. From the W. Esdaile collection.

449 BUST OF AN ORIENTAL.
Etching in the style of Castiglione. Jacoby No. 114. Fine impression. From the W. Esdaile collection.

HEAD OF OLD MAN. Etching in the manner of Castiglione. Jacoby No. 115. (2).

450 AN OLD MAN.
Etching after Rembrandt. Jacoby No. 118. From the W. Esdaile collection.

AN OLD MAN. Etching after Rembrandt. Jacoby No. 121. With collector's mark. (2).

451 CHRIST MOCKED.
Etching after Rembrandt. Jacoby No. 159. Fine impression. From the W. Esdaile collection.

LOT AND HIS DAUGHTERS. Etching after Rembrandt. Jacoby No. 173. (2).

CH. L. SCHULER

452 ST. CECILIA.
Engraving after Domenichino. Impression with the inscription. Framed.

E. SHARLAND

453 RHEIMS CATHEDRAL.
Painter-etching. Signed artist's proof. Framed.

SIR FRANK SHORT

454 THE LITTLE DEVIL'S BRIDGE.
Mezzotint after Turner. Strange No. 40. Signed artist's proof. Framed.

455 SOLWAY FISHERS No. 2.
Painter-etching. Strange No. 152. Signed artist's proof. 100 proofs only. Framed.

W. SKELTON

456 DAVID GARRICK.
Engraving after Pine. Framed.
From the Estate of Joseph F. Daly.

J. R. SMITH

457 THE MIRROR.
Reproduction of the stipple engraving after his own design. Colored. Framed.

HENRY SOMM

458 SIX POINTES SECHES.
A set of six original drypoints with title page in heavy paper folder. (7).

F. STACPOOLE

459 ON TRUST.
Engraving after Barber. Artist's proof on India paper. Signed by both artist's. Framed.

RUDOLF STANG

460 THE MARRIAGE OF THE VIRGIN.
Line-engraving after Raphael. First state. Signed proof on India paper. Framed.

F. G. STEVENSON

461 LITTLE MARY.
Mezzotint printed in colors after Sir W. Beechey. Signed artist's proof. Limited to 125 proofs. Fine impression. Framed.

462 QUEEN VICTORIA AS A CHILD.
Mezzotint printed in colors after S. P. Denning. Signed artist's proof. Limited to 250 proofs. Framed.

WILLIAM STRANG

463 THE MOTHER.
Etching. Proof on Holland paper. 8vo.

464 THE SIEVE MENDERS.
Painter-mezzotint. Signed artist's proof. Framed.

PIERRE TEYSSONNIERES

465 HAWKING PARTY.
Etching after Fromentin. Signed artist's proof. Framed.

466 LA RENTREE DE PECHE.
Etching after Feyen-Perrin. Remarque proof on vellum, signed by both artists. Framed.

I. S. TEMPLETON

467 WEST VIEW OF STONEHENGE.
Painter-lithograph. With the title in open letters. Fine impression.

JACQUES TISSOT

468 RAMSGATE.
Painter etching. Stamped artist's proof on French paper. Together with the

JAPONISME, painter-etching by Somm; artist's proof. (2).

P. W. TOMKINS

469 DAVID. THE APOTHEOSIS OF ST. FRANCIS.
Engravings after Carracci. Also VIRGIN AND CHILD AND ST. ANNE. Engraved by Schiavonetti. (3).

470 SMALL LANDSCAPES.
Engravings after Claude Lorraine.

471 STIPPLE ENGRAVINGS.

.50 After Leonardo da Vinci's drawings, by Shepster, Pastorini and P. W. Tomkins. (7).

PAOLO TOSCHI

472 THE DESCENT FROM THE CROSS.

.25 Engraving after Daniel di Volterra. Fine script letter proof on India paper. From the S. P. Tatum collection. With two other engravings of the Crucifixion. (3)

473 ST. MARK AND ST. GREGORY. ST. JOHN AND ST. AUGUSTINE.

Engravings after Correggio. From the S. P. Tatum collection. (2).

CHARLES TURNER

474 THE FROSTY MORNING.

.50 Mezzotint after Wm. Sharp. Impression with the inscription on India paper; with full margin.

THE PEDLAR. Engraved by Stewart, after David Wilkie. Impression with the inscription. (2).

ARTHUR TURRELL

475 SPARE THE WEEDS.

.50 Engraving after Weill. Artist's proof on India paper, signed by both artists.

WILLIAM UNGER

476 MISCELLANEOUS ETCHINGS.

1— After the old and modern masters. (15).

CRISPIN VAN DE PASSE

477 LOT WITNESSING THE ANGEL OF THE LORD STRIKING THE PEOPLE OF SODOM WITH BLINDNESS.

Painter-engraving. Proof on old Dutch paper. With margin. From the Dr. Gustave Selligman collections. Illustration of Genesis XIX.

LUCAS VAN LEYDEN

478 ABRAHAM DISMISSING HAGAR.

Painter-engraving. Bartsch No. 18. A corner torn and otherwise badly treated. Together with a copy after van Leyden's Descent into Limbo. Bartsch No. 55. (2)

479 JOSEPH RELATING HIS DREAMS.

Painter-etching. Bartsch No. 19.

EVERT VAN MUYDEN

480 TIGERS AT THE WATER'S EDGE.

Painter-etching. Curtis No. 44. Signed artist's proof on vellum. Framed.

W. VAN SENUS

481 ANDRIES SNOEK in the character of Orestes.

Stipple engraving after Kamphuysen. Fine impression with the inscription; printed in colors. Framed with black and gold glass passepartout.

Companion to No. 482.
From the Estate of Joseph F. Daly.

482 ZIESENIS IN THE CHARACTER OF EPICHARIS.

Stipple and line-engraving after Hodges. Open letter proof, colored with the brush. Framed with black and gold glass passepartout.

Companion to No. 481.
From the Estate of Joseph F. Daly.

GIUSEPPE VASI

483 VIEWS OF ROME. (12).

.25

GEORGE VERTUE

484 THOMAS WILLIS.
Engraving. With a portrait of Robert Cecil, Earl of Salisbury, by an unknown engraver, probably Houbraken. Both Framed. (2).

2.-

CORNELIS VISSCHER

485 GYPSY FAMILY.
Painter-engraving. Laid down.

.50

CHARLES I. OF HOLLAND. Engraving after Jon. Van Eyck. Impression before the number; with margin. (2)

486 ST. BARTHOLOMEUS. ST. JOHANNES.
Engravings. Cut to plate-marks. Framed. (2).

.50

WILLIAM WALKER

487 THE INFANT ACADEMY.
Stipple engraving after Reynolds. Printed in colors. Published by Pettitt in 1909.

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ANTONIE WATERLOO

488 LA LAITIERE. LES DEUX CAVALIERS.
Painter-etchings. Bartsch Nos. 63 and 170. (2).

2.25

E. F. WEIROTTER

489 MISCELLANEOUS PAINTER-ETCHINGS.
Among them some proofs. (28).

2.25

JAMES ABBOTT McNEILL WHISTLER

490 FULHAM.
Reproduction of Kennedy No. 182.

1-